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(updated Fall 2018)

Theatre and Dance Faculty and Staff

Check out our department website at www.uwyo.edu/thd to read complete bio's.

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Co-Curricular Statement

It is strongly advised that every student majoring in theatre or dance participate actively in the Department of Theatre & Dance program in both technical and performance areas. Only in this way will it be possible for faculty members to have sufficient knowledge of a student's work to recommend him or her for employment or graduate study.

Students are urged to participate actively in the various co-curricular programs offered by the department. These programs provide excellent opportunities for theatre and dance students to extend their classroom studies through practical experience. With the approval and advice of the supervising faculty member, students may receive credit in Theatre 2050 and/or Theatre 4880 for their participation in such activities.

During the regular Department of Theatre & Dance season, four major plays and two full-length dance concerts are open to student participation. In addition, co-curricular experience may also be obtained in the many theatre and dance productions directed by students enrolled in Theatre 4250 and Theatre 4260, Theatre 4820, and Theatre 4830, as well as Senior Projects THEA 4960.

It is the philosophy of the department that theatre and dance are complementary fields of study. It is recommended that majors in either area have experience in its complementary discipline.

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Degrees

Students electing to major in Theatre and Dance have a choice of several degree programs:

Bachelor of Arts, or BA, with a major in Theatre or Dance.

Certification to teach with this degree may be obtained through further study in the College of Education.

Bachelor of Fine Arts, or BFA. This is a degree with concentrations in Performance (Acting), Design/Technical Management, Musical Theatre, Dance Performance, and Dance Science.

BFA with Theatre/English. Certification to teach with this degree may be obtained through further study in the College of Education.

Dance Degrees

The dance degrees within the Department of Theatre and Dance are designed to provide the student with a broad foundation in the humanities and a specific emphasis in the technical, performance, and production or scientific aspects of dance. The student pursuing a degree in dance will have opportunity to attain technical competency in ballet and modern dance, to perform in dance productions, and to gain experience in dance history, dance composition, pedagogy and technical theatre as an aid to dance production.

In addition to the University Studies requirements, students receive certification in 1st aid and personal safety. The BA is considered the core course of study. All students enter as BA students; application for the BFA programs happens at the end of the freshman year.

For the Bachelor of Fine Arts (BFA) in dance performance, students complete the core requirements for a BA, but pursue additional training in dance technique, complete a summer internship or attend a summer dance festival and complete a capstone project which may include, but is not limited to, performance, choreography, or teaching.

For the BFA in Dance science students complete the dance core, enroll in introductory courses in Psychology, Kinesiology and Health and Nutrition. Students can specialize in any of these tracks with further course work. Students will complete a senior project synthesizing the scientific and artistic aspects of dance. Both the BFA in Dance Performance and the BFA in Dance Science permits a total of 60-70 credits in the major as counting towards graduation.

Advising

Advisors are assigned to student majors and minors, in the sophomore year. Faculty members are available for advising non-majors interested in the discipline. In order to assure progress towards the degree, students are encouraged to consult with their advisors on a regular basis.

Note: Students should consult with the current University Bulletin and the Student/Advisor Checklist at the end of this handbook for the various departmental, college and University Studies degree requirements. Students are responsible for thoroughly familiarizing themselves with all requirements for graduation.

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Departmental Opportunities

Snowy Range Summer Theatre

A Summer Theatre has been in operation at the University of Wyoming since 1954. Productions are staged within a six to eight-week session in June and July. An actor or technician gains valuable practical theatre experience and receives a stipend. Company members have the option to pay up to 2 hours of academic credit if they wish.

Outstanding junior and/or senior theatre majors at UW (particularly those students seeking a professional degree) are strongly encouraged to audition for the acting company or apply for the technical company. An effort is made to select qualified students from UW to participate in the company along with students who are recruited from throughout the nation.

Auditions and interviews for the Summer Theatre Company are held at selected locations throughout the country and at UW. For further information contact:

University of Wyoming Snowy Range Summer Theatre
Department of Theatre and Dance
Department 3951
1000 E. University Avenue
Laramie, WY 82071-3951

Snowy Range Summer Dance Festival

The Snowy Range Dance Festival brings professional dance artists and companies in residence to the campus of the University of Wyoming for 10 days of intensive dance study. Guest artists, together with the reputable dance program and performing arts facilities of the University of Wyoming, provide an academic as well as a professional atmosphere for the nurturing of young and promising students of dance and the teachers who instruct them. In addition to technique classes at various levels, the week's activities include special performances, concerts, lectures, and discussion groups on current table of contents pertaining to all areas of the dancer's special needs. Accompanists and aspiring choreographers discover a nurturing learning environment in which to observe experienced artists at work, ask questions, and participate in special workshops in these areas. The festival is open to junior high through adults, teachers and accompanists. Scholarships are available. For more information contact:

Festival Director
University of Wyoming
Department of Theatre and Dance
Department 3951
1000 E. University Avenue
Laramie, WY 82071-3951

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Honors

Students in the Department of Theatre and Dance seeking honors must enroll in the Honors College. The Department of Theatre and Dance completely endorses the concept of College Honors. Students enrolled in the College Honors Program must meet all criteria consistent with the requirements of that program including:

1. Successful completion of the elected degree program, BA or BFA, with a grade point average consistent with Honors requirements.
2. Successful completion of a senior thesis or project. Senior thesis/project of sufficient challenge and merit, as determined by the faculty, may fulfill the requirement of an honors project. If so, this thesis/project must be written/produced under the guidance of an approved thesis/project advisor with one additional faculty member serving as a member of the thesis committee.
3. Students may elect an honors thesis/project related to a production. Honors projects must be submitted and approved in the spring semester of the junior year.

Student Organizations

The **Associated Students of the Performing Arts** (ASOPA) is a student organization within the Department of Theatre and Dance which promotes effective communication between students and faculty, enhances the academic, performance, and social areas of student life and provides opportunities for professional exposure. ASOPA is especially valuable to new students in acquainting them with the Department and the University as a whole. The Department of Theatre and Dance provides a close knit and cooperative environment in which to work, and ASOPA enhances that atmosphere.

Departmental Awards and Scholarships

The Department of Theatre and Dance has several special awards available to recognize outstanding students in acting performance, dance performance, and Design/Technical performance, and playwriting. These awards are given once a year and presented to the students during DRAM prom. These awards are for outstanding work and growth as artists and contributions to the department. Each of the students being recognized will have their names inscribed on our student awards plaque.

The Department of Theatre and Dance offers scholarships to outstanding students in theatre and dance. For detailed information regarding scholarship assignments, requirements and philosophy see Section titled Department of Theatre and Dance Scholarships.

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Department Policies

Academic Responsibility

The Department of Theatre and Dance recognizes that many of its students are heavily committed to departmental production activities. The faculty, when possible, attempts to schedule class assignments with this commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. A production assignment, cast or crew, will not be considered an acceptable excuse for late academic assignments or absences from class.

Credit Limitations/Requirements

Theatre and Dance majors must receive a grade of C or better in all Theatre and Dance courses required for their degree. A grade of C- does not meet the requirement.

Of the total credits required for graduation, a minimum of 42 credits must be completed at the 3000 level or above.

Academic Probation Policy

It is important that when students are on academic probation that we do everything we can to assure their success at the University. Students that are on academic probation need to concentrate on study skills and grades. Production work takes time and energy away from studying. Consequently, when a student is placed on academic probation he/she will not be allowed to design, crew, dance or act in productions *(including but not limited to: all UW Main Stage or Second Season shows and ASOPA sponsored events, as well as ticketed one acts and senior projects)* the following semester. For example, if you did poorly fall semester and were placed on academic probation at the end of that semester you will not be allowed to do production work in the Spring (even if you have already been cast in a production or asked to design one). If you receive no F's in the spring semester and are above a 2.0 grade point average, you will be allowed to work on one production the following fall. If you continue to show academic progress in that Fall semester while doing minimal production work you will be able to return to full scale production work in the Spring.

If you are on academic probation the responsibility falls to you to set appointments with your advisor who will meet with you on a regular basis to aid you with improving your grades. They will do everything they can to help you get back on course and back into the creative process of doing theatre.

If you are having problems in your classes or if you are having problems with your study techniques please visit with your advisor about your difficulties before you wind up on academic probation. The University provides many special programs that deal with every aspect of learning. We can help you correct problems before you have to sacrifice production work.

Many helpful programs are offered through the Center for Advising and Career Services at 307.766.2398 (Time Management, Exam Prep, Stress Management, etc.). If they don't provide the services you need, they can help point you in the right direction. Their email address is www.uwcacs@uwyo.edu. Other sites, which may be of interest, include:

www.uwyo.edu/step (offers individual tutoring for a wide range of upper and lower division classes)

<http://www.uwyo.edu/sfa/> (offers information on financial aid and deadlines)

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University of Wyoming

College of Arts and Sciences

Department of Theatre and Dance Scholarships

The Theatre and Dance Department administers an outstanding scholarship program. Numerous awards are available to qualified students who intend to major in Dance or Theatre. The scholarship provides resident or non-resident tuition waiver amounts that are applied over the academic year. All interested students are encouraged to apply.

Further information on the scholarship is available at <http://www.uwyo.edu/thd/scholarships>.

Application Instructions

Scholarships are awarded for one academic year, beginning in the Fall semester. Students must therefore re-apply each year and audition in front of the Theatre and Dance faculty if they wish to be considered for a scholarship for the following year, regardless of whether or not they hold or have previously held a Theatre and Dance scholarship. While awarded for a full academic year, scholarships may be revoked at the end of the fall or spring semester for either of the following reasons:

1. Failure by the student to maintain a 2.0 GPA in all courses.
2. Failure by the student to fulfill his or her production responsibilities as a scholarship student as specified in the Student Handbook

In the event the student fails to fulfill obligations in numbers 1 or 2 above, the faculty reserves the right to vote, after consultation with the scholarship director, to place the student on probation for one semester for not meeting the established criteria. This probationary period is not guaranteed, and solely at the discretion of the faculty vote.

If you wish, you may apply online. The information can be found on our website under scholarships. The web address is: <http://www.uwyo.edu/thd>

The Department of Theatre and Dance utilizes the Get Accepted website.

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Scholarship Guidelines

I. PHILOSOPHY

The scholarship program is designed to financially assist the outstanding student of theatre and dance and to attract him/her for study at the University of Wyoming. Students should look upon themselves as undergraduate departmental aids who contribute to the theatre and dance program here at Wyoming.

II. REQUIREMENTS

- A. Theatre/Dance must be your primary major
- B. Maintenance of an overall cumulative 2.0 grade point average.
- C. Suitable progress toward the degree goal; student must maintain full-time student status. Scholarship may be retained for 8 semesters.
- D. Satisfactory fulfillment of assigned responsibilities for departmental productions.
- E. Must attend all scholarship meetings
- F. To further the theatre and dance experience, scholarship students will be required to audition for all main season productions. Exceptions will be made for Design/Technical students and the theatre major auditioning for a dance production and vice versa; unless the choreographer or director posts audition requirements to the contrary. A role may be rejected only by petitioning a fact-finding panel, which shall consist of two faculty members and three elected scholarship students.

III. SCHOLARSHIP ASSIGNMENTS

The assignments will be of a definite "job" nature. Scholarship assignments will be made for each production at the earliest possible time and, whenever possible, before actual work begins on that production. The student will be given his/her preference of job assignment whenever possible; however, the student should also be willing to accept a wide range of responsibilities so that he/she receives a variety of experiences. Every effort will be made by the department to keep demands on the time of scholarship students reasonable. Scholarship students should expect to serve in some capacity, be it running crew or actor, on a minimum of two main season productions each semester. If either of these options is impossible during the semester, the student may petition the scholarship director to complete a crew assignment by working 40 hours in a shop under the supervision of the shop administrators. The petition must be presented as near to the beginning of the affected semester as possible to facilitate any reassignments that are necessary. Petitions received after crew assignments are posted are not guaranteed consideration.

The following is a short description of specific crew positions, with information as to duties, responsibilities and time commitments for each. ALL ASSIGNMENTS INCLUDE REQUIRED ATTENDANCE AT ALL TECHNICAL REHEARSALS, PERFORMANCES AND STRIKE.

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Scholarship Guidelines (Continued)

Production Stage Manager

Assist Director/Choreographer in all aspects of rehearsal and production. Duties would include calling the show in all performances. Other duties include posting rehearsal calls, cast lists, notes and contact sheets; giving lines during rehearsals, giving and correcting blocking assignments. This position requires involvement from the very beginning of the rehearsal process.

Assistant Stage Manager

Assist PSM with all rehearsal duties. Main responsibility in production is to provide a communication link between the stage and the control booth. This position requires involvement from the very beginning of the rehearsal process.

Light Board Operator

Operate lighting control board as assigned by lighting designer.

Sound Board Operator

Operate sound board and execute all assigned production sound cues.

Master Carpenter

Supervise all scenery shifts and crews assigned to shifts.

Master Electrician

Supervise all production electrical needs and crews.

Properties Master

Ensure all show props are in place and functioning. Prepare food as necessary. Operate special effects.

Shift Crew

Move scenery as required by each production.

Electrician

Operate electrical equipment as required by each production. Duties might include changing bulbs, color in lighting equipment or operating telephones.

Flyman

Operate rigging necessary to shift flown scenery.

Costume Wardrobe Crew

Duties include making minor repairs to costumes during the run of the show, assisting actors with costumes as required, maintenance of the dressing rooms, and daily laundry.

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Scholarship Guidelines (Continued)

Makeup Running Crew

Duties will include make-up assistance, hair dressing, maintenance of the makeup room and the makeup cabinet, and daily maintenance of wigs (if applicable).

House Manager

The House Manager is responsible for audience control, supervising the ushers, and working with the Production Stage Manager to orchestrate front of house operations, for pre-show, intermissions, and post-show. House Manager's appearance when working should be professional. Time commitment begins with first dress and continues through the run of the production. House Manager must remain throughout the entire performance.

Usher

The Usher is responsible for assisting with audience control, taking tickets, dispersing programs, watching doors and house during pre-show and intermissions for disruptive patrons, inappropriate phone use, etc. Usher must stay through the end of intermissions, and dismissed by House Manager.

IV. SCHOLARSHIP/WORK-STUDY

Students awarded scholarships are not encouraged to hold Work-Study positions. If it is a financial necessity that a scholarship student supplements his/her earnings with Work-Study, scholarship requirements and responsibilities must be claimed first and Work-Study hours second. Students will not be able to fulfill scholarship commitments with Work-Study hours.

V. DANCE - SCHOLARSHIP RESPONSIBILITIES

Dance scholarship students will work on a crew or perform a role for a maximum of two non-dance productions during each year, with their remaining scholarship responsibilities being fulfilled by their participation in the dance production.

VI. SCHOLARSHIP MEETINGS

All Scholarship students must attend all scholarship meetings unless they have made previous arrangements with the appropriate designer or technical director. Arrangements must be made at least 48 hours in advance of the scheduled meeting. Scholarship meetings are crucial to the scheduling and the organization of the student's time and to the production.

VII. REAPPLICATION

All scholarships will automatically become open at the end of each academic year. Therefore, anyone who wishes a scholarship for the following academic year must apply or reapply each spring at a time specified by the faculty. An effort will be made to fill approximately 25% of the scholarships with incoming freshmen or students transferring from other colleges.

An audition or portfolio interview will be required of all students. The audition/interview will take place in the spring semester before the appropriate theatre and dance faculty.

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Scholarship Guidelines (Continued)

VIII. FACULTY ASSESSMENT OF SCHOLARSHIP STUDENTS

Due to the increased competition for scholarships, it is necessary that the faculty assess the work of scholarship students at the end of the fall semester and at the time of spring applications. This assessment will be based on the following:

- A. The fulfillment by scholarship students of the requirements in parts A, B, C, D, and E section II.
- B. The assessment of students' work in fulfilling the requirements in part F, section II. This assessment, based on the recommendations of faculty members who have worked with scholarship students in production, will of necessity be fundamentally subjective.

A theatre and dance scholarship is intended to financially assist the theatre and dance student whose work is outstanding both in class and in production. Any assessment will be based on a balance of these two parts of a student's work. Outstanding work in production is usually based more strongly on the attitude of the student doing the work than on the skill that the student may have in any particular job.

Production work, whether artistically stimulating or rather dull, must be done well and on time if the production is to be successful and if all those working on the production are to gain maximum educational benefit. Therefore, a student who seeks to contribute more positively and consistently to the qualitative completion of a job will be assessed more favorably than a student who works the minimum time required or who seeks to do only certain kinds of work.

The faculty may, at the end of the fall semester, withdraw aid from any student who, in the opinion of the faculty, has not satisfactorily fulfilled all of the requirements for that scholarship. Should the scholarship administrator and/or any other member of the faculty recommend such a revocation, the student(s) involved will be notified in writing and given seven days to request a hearing and review before a departmental fact finding panel. A panel, consisting of three scholarship students and two faculty members appointed by the department head in consultation with the faculty, will seek to determine the merits of both the recommendation for revocation of the scholarship and the appeal of the student involved. The panel will present its recommendation to the entire faculty, which will then vote on the matter. The faculty vote will be final.

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AUDITION TIPS FOR HIGH SCHOOL SCHOLARSHIP AUDITIONS - ACTING

- You have a maximum of 5 minutes. We would prefer to see you perform two contrasting monologues, each about 1 1/2 to 2 minutes in length. By contrasting, we mean material that utilizes different sides of you as a performer. This contrast could mean one serious and one comic piece, or one contemporary/modern language piece coupled with a classical piece, (Shakespeare, Moliere, etc.). If you would like to sing, please do. An accompanist, CD player or mp3/iPod dock will be provided, and usually 16 measures or one verse is sufficient. Please sing a song from a **musical**, not a table of contents 40 hit, and remember, songs must be acted too!
- Avoid Shakespeare unless you have experience and feel comfortable with it. Without more training, we don't expect you to present this difficult material, but if you feel comfortable and confident with it, by all means go ahead!
- Do material that shows off your **best and strongest** skills as a performer, that's what we want to see! For example, are you funny? Do you have good comic sense/timing? A strong sense of your own physicality? Can you present honest and grounded work? Do you have a sense of vulnerability? Can you incorporate a strength or weakness in your character as called for in the text? Can you do all of these without always making the cliché choice? Are you **creative**? These are things we are trying to discern in your audition!
- Work with your drama teacher to put together the best audition possible. Show them these guidelines, and by all means, have them call us if they have any questions. (307-766-5100) **WE WANT YOU TO DO YOUR BEST!** We prefer to see material from plays, which have fully developed characters. Novels, stories, poems, etc., are not usually meant to be performed, but read. **Acting is action, and plays provide that type of material.**
- When you audition, we like to make it as relaxed as possible for you. A group of faculty can be intimidating, but please remember we want you to do your best! We like to see talent! Wear something that is flattering to you, but also comfortable. Something that you feel you can move and work in is best. High heels and suits are often not the best choice. Be sure to introduce the names of your selections at the beginning of your audition, as well as telling us your name.
- Students auditioning specifically for musical theatre should prepare a monologue approximately 1 1/2 to 2 minutes in length (see requirements for theatre, above) and one musical theatre song not to exceed 2 minutes in length. The song must be from a musical and should display your best range, characterization, vocal style, and can include movement if necessary to "tell the story." Do not sing classical repertoire, pop, rock, jazz, etc. You may have your accompaniment on a CD or mp3 player, or an accompanist is sometimes provided. If using the accompanist please have your printed music prepared and in a three-ring binder. Under no circumstances will you be allowed to sing unaccompanied (a cappella): you **MUST** have accompaniment from the pianist or from your CD/mp3 player.
- Finally, stay around and chat with our faculty. Get to know us, and allow us to get to know you! Mature, serious, and creative students make the best candidates for scholarships, and whatever you can show us during the audition will help. Talk with our students, look at the facilities, take in a show if possible, and sit in on our classes if you can make the time for it. We want you to be happy with your choice of school! Break a leg!

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AUDITION TIPS FOR HIGH SCHOOL SCHOLARSHIP AUDITIONS - DESIGN/TECHNICAL MANAGEMENT

For the scholarship audition you will be asked to formally present a portfolio of your work to date and to provide a resume. Begin with an introduction of yourself, where you are from, and where you are in your training. Briefly discuss your goals as a technician or designer. Then go on and present your actual materials. You have a maximum of 10 minutes.

A few general recommendations:

- a.** Appearance is important. Dress well. Professional but comfortable.
- b.** Be as neat and meticulous as possible with your visual materials for presentation. Your visual presentation is a reflection of your organizational skills.
- c.** Be extremely positive when discussing your work. You should exude a positive self-image and a sense of enthusiasm for your career and your work.
- d.** Don't just show your photographs or renderings; provide a brief explanation of why you think this project was special or significant.
- e.** In terms of layout, general practice is to list your best skills first. The same is true of your resume. List your most current experience (which should reflect your best work) and work backwards.
- f.** And finally, practice your presentation. Portfolio material is difficult to handle. You will stay much better poised if you have handled it previously.

When you audition, we try to make it as relaxed as possible for you. A group of faculty can be intimidating, but please remember we want you to do your best! We like to see talent! We also hope that after the auditions you'll stay around and chat with our faculty during an informal reception. Get to know us, and allow us to get to know you! Mature, serious, and creative students make the best candidates for scholarships, and whatever you can show us during the time you are here will help. Come a day before auditions, talk with our students, look at the facilities, take in a show if possible. Again, we want you to be happy with your choice of school!

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AUDITION TIPS FOR HIGH SCHOOL SCHOLARSHIP AUDITIONS - DANCE

Students auditioning for dance scholarships should prepare one dance piece, two minutes in length, in the style of your choice (modern, ballet, or jazz). The genre chosen should consist of movement that reflects your training background and should demonstrate your personal style as a performer. If you tap, we would be delighted to see an additional short (one minute or less) selection demonstrating your ability. We will provide a CD player or a docking station for a mp3/iPod or phone for your audition. Please come prepared with your music cued-up and ready to go. Music should be downloaded, not played from YouTube or streaming music sources.

Students are often worried about how to get audition material together and whose choreography they can use. You may choreograph your own audition material, or you might look to your dance teacher for help in this area. Introduce yourself just before you begin your audition piece, state the music and the composer's name which you have selected for accompaniment, and the choreographer of your piece.

When you audition, we like to make it as relaxed as possible for you. A group of faculty can be very intimidating, so remember we want you to do your best! Simple leotards and tights are appropriate attire for your scholarship audition.

If you are a dancer with a background in theatre, do feel free to participate in the theatre auditions. We are a theatre AND dance department, demonstrations and strength in both areas will only help you in your chances of attaining a scholarship. Refer to the separate sheet on acting/performance audition tips.

After the auditions, we may ask questions about your goals, interests and background. Mature, serious, and creative students make the best candidates for scholarships, and whatever you can show us during your time here will help. We welcome questions and conversation about our program, the university, financial aid, etc. Talk with our students, look at the facilities, and see a performance if possible. Keep in mind, prospective students are welcome to visit campus anytime and are invited to participate in or observe a class.

Again, we want you to be happy with your choice of school!

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Production Priorities (Space and Resource Allocation)

- FIRST:** The present structure of a minimum of six main season productions including dance and musical theatre/opera.
- SECOND:** Non-main season faculty projects presented locally or which tour and projects resulting from course work in dance composition or directing classes.
- THIRD:** Senior/honors projects/approved ASOPA productions
- FOURTH:** Production proposals involving other academic units or outside entities.

Updated by faculty – Fall 2018

Drug and Alcohol Abuse

Any student who, through the use of alcohol or drugs, is unable to perform his/her responsibilities as an actor or technician, will automatically be suspended from participation in all departmentally sponsored activities for one year from the date of the infraction. The suspension will take effect immediately. Students holding scholarships will automatically have their scholarships terminated.

Departmentally sponsored activities shall be construed as meaning any activity in which departmental resources or department space or equipment is employed.

Class Absences

The Department of Theatre and Dance recognizes that many of its students are heavily committed to departmental production activities. The faculty, when possible, attempts to schedule class assignments with this commitment in mind; however, students cannot assume that production commitments take precedence over academic assignments. A production assignment, cast or crew, will not be considered an acceptable excuse for late academic assignments or absences from classes.

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WELLNESS TIPS FOR PERFORMERS

NOTE: IF YOU HAVE PREEXISTING MEDICAL CONDITIONS, CONSULT YOUR PHYSICIAN BEFORE TAKING SUPPLEMENTS OR MAKING SIGNIFICANT CHANGES TO DIET AND EXERCISE ROUTINES.

- Get a flu shot. Be sure to consult with a physician or medical professional for these. They may not be appropriate for all people, including those who are allergic to eggs or who have immune issues.
- Get your sleep. It may not be possible when performance time kicks in, but even working in a catnap during the day or finding a quiet place to rest and meditate for a few minutes will help your system to function properly.
- Drink lots of water and take your vitamins. If you don't like vitamin pills or can't afford them, eat citrus fruits or add lemon juice to your water. If you work even a little vitamin C into your daily routine it will pay off.
- Stretch or exercise daily. Warming up before a show will help you breathe easier and more efficiently during performance and have more speech mobility.
- If you feel sick or congested you can try one or more of the following:
 - Try sipping teas that are blended to soothe sore and scratchy voices, including Throat Coat and Goldenseal
 - Purchase a humidifier and inhale steam from your warm showers (better yet, purchase a personal steam inhaler at Walmart - not too expensive and portable so that you can use it in the dressing room or backstage)
 - If at all possible, go on vocal rest before performances and get at least 8 hours of sleep
 - Expectorants (such as plain Robitussin without cough suppressants) containing the active ingredient Guaifenesin may help thin secretions
 - Don't cough or clear your throat while ill (or healthy!) and drink plenty of water

WELLNESS TIPS FOR DANCERS

- Replenish and fuel your body: Dancing, while not exclusively an athletic activity, is still extremely physically demanding. To maintain a healthy diet dancers need to make sure they're consuming enough calories. Fuel your body with healthy snacks, lots of veggies, lean protein, and whole grains. Take care of your body by nourishing it right!
- H2O! Hydrate! Hydrate! Hydrate!: Water is a must-have during any type of physical activity, but dancers need to hydrate much more frequently. Fluids are especially important after class and rehearsal, but make sure to steer clear of carbonated drinks, caffeine and fruit juice. Remember that our high altitude requires additional water intake and with our dry air you may be sweating more than you are aware.
- Warm-Up – Stay Warm - and Cool Down: Take at least 15 minutes before class or rehearsals to warm up your body. Be sure to spend time increasing your heart rate, integrate some resistance training and breathing exercises to be sure you are prepared. Stay warm between classes by continuing to move and avoiding sitting for extended periods. Cool down at the end of your classes and rehearsals by spending 15 minutes to stretch, breath, foam roll, and reflect.
- Strength training & Conditioning: Be sure to schedule time outside of the dance classroom to build the strength you need to be the best dancer you can be. Weight lifting, Pilates, resistant bands, and body weight strengthening are all great ways to stay strong.
- Tend to your injuries: Please report all injuries to your faculty members, ask for options to modify movements, and visit a health care professional for treatment and diagnosis.
- Rest: It is imperative that you provide your body time to recover. Try your best to get enough sleep each night and prioritize self-care of mind and body.

Please be sure to wash your hands!!! We have several students each semester with severe nut and food allergies, these oils get onto your hands, and then onto the surfaces of our studios and spaces. For those with allergies contact with these oils could be extremely harmful. Washing your hands prevents the spread of these oils and also the spread of yucky sicknesses. Please keep yourself and everyone around you healthy.

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End of the Year Evaluations

All theatre and dance majors (Freshmen through Seniors) both BA and BFA students are REQUIRED to prepare a performance/presentation to be reviewed by the faculty within the student's area of study at the end of each year. This includes Theatre/English and Theatre Education majors. The dates for these evaluations will be set early in the year at the same time as the Departmental calendar. Please discuss these evaluations with your advisor early in the Spring semester so that you will be well prepared. Advisors will be able to provide students with additional information regarding portfolios, resumes, etc. Students studying in London or abroad for a Spring Semester will be required to present an evaluation at the end of the semester prior to their departure (end of Fall semester). It is the responsibility of students going to London or abroad to arrange for an evaluation with their area faculty.

This is an opportunity for faculty who have not had you in class during the year to see how well you are progressing, to discuss any potential problems with course work, and to make recommendations with regard to your development. It is also an opportunity for us to see the level of your maturity and poise and to discuss assignment of future projects which require individual responsibility such as stage managing, designing, assistant directing, etc.

Graduating Seniors (includes Performance, Musical Theatre, Design/Technical Management, Dance, Theatre/English, and Theatre Education) will participate in an external interview and survey process. Details will be posted near the end of the spring semester. **Non-graduating Seniors must participate using the Junior guidelines below.**

1) THEATRE PERFORMANCE AND MUSICAL THEATRE PERFORMANCE MAJORS

Students at every level must prepare a statement of their short- and long-term goals and provide copies for each faculty member present.

FRESHMEN: Must prepare one contemporary monologue not to exceed 2 minutes, and bring a resume. Additionally, Musical Theatre Students must perform one song appropriate to Freshmen Level 1. They will remain for an additional feedback session led by the performance faculty. All Students must submit a list of short- & long-term goals to performance faculty via email by May 1st.

SOPHOMORES & JUNIORS YET TO TAKE ACTING STYLES: BFA Acting Students: must prepare two contrasting contemporary monologues not to exceed 4 minutes combined and bring an appropriate 8x10 headshot and resume. Musical Theatre Students: must perform one contemporary monologue and one song appropriate to Sophomore Level 1 study and bring an 8x10 headshot and resume. All students will remain for an additional feedback session led by the performance faculty. All Students must submit a list of short- & long-term goals to performance faculty via email by May 1st.

JUNIORS & NON-GRADUATING SENIORS: BFA Acting Students: must prepare two contrasting monologues; one must be classical (Shakespeare, Moliere, Shaw, Jonson, Sheridan, etc.) not to exceed 4 minutes combined and bring an appropriate 8x10 headshot and resume. Musical Theatre Students: must prepare one contemporary or classical monologue and an Advanced Level 1 song and bring an appropriate 8x10 headshot and resume. All students will remain for an additional feedback session led by the performance

faculty. All Students must submit a list of short- & long-term goals to performance faculty via email by May 1st.

- * Pay close attention to time limits. You WILL BE STABLE OF CONTENTSPED if you exceed the limit.
- * Any performance major may sing in place of a contemporary piece (Musical Theatre majors excluded).
- * Songs may be cut in length to accommodate time limitations. Level appropriate song selection should occur through discussion with your Applied Lesson teacher.

GRADUATING SENIORS: Graduating seniors will NOT participate in the End of Year Evaluation process as outlined above. They will, instead, complete an on-line exit interview. They will be notified via email as to the details.

2) DANCE MAJORS

Dance majors must prepare for a 10-minute interview (professional dress is expected). In preparation for your interview you should:

- 1) Bring an updated version of your resume. If you have any questions on this, please see Margaret Wilson.
- 2) Write a short essay based on the following questions. We will collect this from you at the interview, but it is also designed to help prepare you to answer these questions orally.
 - a) Briefly describe your experiences this year in terms of classes you have taken in the Theatre and Dance department, performances and events you have been involved with and what you have learned.
 - b) What has challenged you? What have you learned about yourself? Were you able to balance your work in Theatre & Dance with the other courses you were taking? What were your goals and did you achieve them?
 - c) What are your goals for this summer and for next year?

3) DESIGN/TECHNICAL MANAGEMENT MAJORS

Design/Technical Management majors will be asked to formally **present** a portfolio of your work to date and to provide a resume. Begin with an introduction of yourself and a statement of where you are in your training. Briefly discuss your goals as a technician or designer. Then go on and present your actual materials.

With freshman, sophomores, and juniors we are interested primarily in your progress and development. Don't be afraid to show beginning level work and to discuss how you feel you have grown from project to project. Always keep in mind the final goal: preparation for entering the job market. This will also keep you prepared in case you want to interview for an internship at an earlier stage of your development. By the time that you are a senior you should have narrowed your portfolio down to your best work, have it in a polished and well-defined form and have developed a mature presentation style.

A few general recommendations:

1. Appearance is important. Dress well.

2. Be as neat and meticulous as possible with your visual materials for presentation. Your visual presentation is a reflection of your organizational skills.
3. Be extremely positive when discussing your work. You should exude a positive self-image and a sense of enthusiasm for your career and for your work.
4. Make an investment in a good portfolio. Think of it as an investment in your future. If you start putting together your materials at an early stage they will be in excellent shape by the time you graduate. If you start the process early we can make suggestions of how you can clarify the presentation of your materials.
5. As a beginner you are going to have to depend in part upon course projects for portfolio materials. The more meticulous and careful you are with your projects the more impressive they will be in your portfolios. Always keep your best work in immaculate condition. Begin immediately to think about what best expresses your abilities. Take close up photographs of the work you do for production.
6. Don't just show your photographs or renderings. Provide a brief explanation of why you think this project was special or significant.
7. In terms of Layout, general practice is to list your best skills first. The same is true of your resume. List your most current experience (which should reflect your best work) and work backwards.
8. A copy of "Critical Tips for Composing a Design/Technical Portfolio and Resume" is available in the office and should help you get started.
9. And finally, practice your presentation. Portfolio material is difficult to handle. You will stay much better poised if you have handled it previously.
10. Ask your advisor for resume samples and guidelines.

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Sample Freshman/Sophomore Acting Resume

ED RICA

(307) 311-1776
edd@uwyo.edu

Height: 5'2"
Weight: 130
Hair: Brown
Eyes: Blue

EXPERIENCE

THEATER

DRACULA	Lucy	Relative Theatrics, WY
BALM IN GILEAD	Rust	University of Wyoming
LYSISTRATA: A ROCK MUSICAL	Sappho	University of Wyoming
A BOYS' LIFE	Karen	University of Wyoming
BLIND DATE	Sally	University of Wyoming
THE LARAMIE PROJECT	Extra	Gillette Community Theatre, WY
SPELLING BEE	Tony	Jordan High School, TX
A TIME TO CRY	Lisa	Jordan High School, TX
SMART AND BRAVE	Ensemble	Jordan High School, TX

TRAINING

B. F .A. in Theater and Dance, (Acting), University of Wyoming, anticipated 2026.

ACTING: Leigh Selting, Lou Anne Wright (Meisner)
MOVEMENT: Marsha Knight (Alexander Technique)
STAGE COMBAT: Leigh Selting, (Unarmed, Rapier/Dagger, Quarterstaff, Small Sword)
VOICE: Lou Anne Wright (IPA, Standard American, Regional Dialects)
SINGING: Sean Stone
DANCE: Marsha Knight (Ballet), Aaron Wood (Jazz, Modern)

Sample Junior/Senior Acting Resume

WILL CRIST

(307) 799-3421

www.chr.com

chr@gamil.com

HEIGHT: 6' / WEIGHT: 170 / EYES: HAZEL / HAIR: BLOND / VOICE: TENOR

Summer Stock

Bat Boy	Edgar	Bigfork Summer Playhouse, MT
The Fantasticks	Matt	Horse Barn Dinner Theater, WY
Footloose	Ren	Carousel Dinner Theater, CO
Forever Plaid	Frankie	Texas Shakespeare Festival, TX
Godspell	Judas	K.T. Productions, CO
Peter Pan	Smee	Front Range Music Theatre, CO

University of Wyoming

Guys & Dolls	Sky Masterson	dir. Leigh Selting
The Gondoliers	Marco	dir. Larry Hensel
All My Sons	Frank	dir. Wolf Sherrill
Balm in Gilead	Ernesto	dir. Leigh Selting
Reckless	Tim Timko	dir. Wolf Sherrill
W.A.S.P.	Dad	dir. Paul Ankenman
Arcadia	Jellaby	dir. Lee Hodgson
Fiddler on the Roof	Avam	dir. Patricia Tate

Dance – University of Wyoming

Coppelia	Corps de Ballet	chor. Marsha Knight
The Last Dance	Principal Dancer	chor. Fred Mann III
The Nutcracker	Dr. Strahlbaum	chor. Marsha Knight
Beyond Reach	Soloist	chor. Kitiri Souza
The Indian	Principal Dancer	chor. Katie Reynolds

Training

BFA in Theatre and Dance, (Musical Theatre) University of Wyoming

- Acting: Leigh Selting, Lou Anne Wright, Wolf Sherrill
- Singing: Jason Robert Brown, Lennya Rideout, Maurice Stephens
- Dance: **Jazz:** General Hambrick, Fred Mann
Tap: Karen Kleber, Pat Tate
Ballet: Marsha Fay Knight, Steps (NYC)
- Combat: Leigh Selting – SAFD (Un-armed, Rapier/Dagger, Small Sword)
- Voice: Lou Anne Wright – Fitzmaurice Voicework
- Dialects: Lou Anne Wright (IPA, Standard British)

Skills

American Sign Language, Proficient Piano, Trombone, Juggling, Gunfighter, Roller Skater, Water Skiing, Baseball, Tennis, Loves Macaroni and Cheese

Emma Bachmann

SCENIC/LIGHTING/SOUND DESIGNER

(307) 721-1234
ebachmann@gmail.com

Education

BFA Design/Technical Management, University of Wyoming - 2018

AA Theatre, Central Wyoming College - 2016

Scenic Design

Held Up At The Office	Midland Community Theatre	Scenic Designer	2018
Balm in Gilead	University of Wyoming	Scenic Designer	2018
The Odd Couple	Laramie Community Theatre	Scenic/Sound Designer/TD	2016

Lighting Design

The Little Train That Could...	University of Wyoming	Light Designer	2018
The Fantasticks	Spontaneous Theater Productions	Light/Sound Designer/TD	2018
The Curious Savage	Laramie County Comm College	Light/Sound Designer	2018
Bill Bowers' "Moon Over Montana"	Touring Performance	Light Designer/Light Op	2017
Student Dance Compositions	University of Wyoming	Light Designer	2016
Penis Envy	University of Wyoming	Light Designer	2016
And They Dance Real Slow In Jackson	University of Wyoming	Light Designer	2016
A New Season for Dance - "North"	University of Wyoming	Light Designer	2016

Sound Design

Two by Two	Central Wyoming College	Sound Designer	2017
Boys in Autumn	Central Wyoming College	Sound Designer	2017
Arcadia	University of Wyoming	Sound Designer	2016
Counting Tree Rings	Central Wyoming College	Sound Designer/Sound Op	2015

Professional Experiences

Midland Community Theatre	Midland, TX	Design/Tech Intern	2012-2014
Forces of Nature Dance Company	Touring Performance	Electrician/Crew	2014
The Laramie Project	Film	Apprentice	2001
A Prairie Home Companion	Touring Performance	Flyman	2001

Summer Theatre

Idaho Repertory Theatre	Moscow, ID	Carpenter/Crew	2016
University of Wyoming	Summer Theatre Laramie, WY	Carpenter/Crew	2015
Margaret Peck Summer Theatre	Riverton, WY	Master Electrician	2014

Awards

Technical Achievement Award	University of Wyoming Department of Theatre & Dance	2018
Outstanding Technician	Central Wyoming College	2015, 2016

Skills

Model Making, Set Construction, Scenic Painting
Software: AutoCAD, Vectorworks, Sketchup, Adobe Photoshop
Lighting Boards: ETC Gio, Ion and Expression systems

**References / Full Resume
Available Upon Request**

Mariah Brewer

Height: 5'5"

Weight: 140 lbs

Phone: 605-391-0730

Email: mbrewer9@uwyo.edu

Dance Education

University of Wyoming (2014-2015)

- ◆ Ballet- Marsha Knight, Jennifer Deckert
- ◆ Modern- Aaron Wood
- ◆ Pointe- Marsha Knight
- ◆ Jazz- Aaron Wood
- ◆ Vertical- Margaret Wilson
- ◆ Partnering- Aaron Wood, Jennifer Deckert

Prima School of Dancing

- ◆ Ballet-ABT trained for 12 years
- ◆ Pointe-7 years
- ◆ Jazz-11 years
- ◆ Modern- 7 years
- ◆ Contemporary pointe- 4 years
- ◆ Musical Theater-2 years
- ◆ Hip Hop-4 years
- ◆ Tap-3 years

Additional Training Experiences

- ◆ ACDA 2015
- ◆ Natalie Desch 2015
- ◆ Keith Saunders 2015
- ◆ Ririe- Woodbury Master Class 2014
- ◆ Mark Morris Master Class 2014
- ◆ Master Class with Jennifer Deckert 2013
- ◆ Snowy Range Summer Dance Festival-2013
- ◆ TU Dance Master Class 2013
- ◆ Ballet Magnificat Master Class 2013
- ◆ River North Dance Master class 2012

Performing Experience

University of Wyoming

- ◆ 2015- ACDA- "Four Letter Word" *Choreography: Brittany Ching*
- ◆ 2015- ASOPA Dance Show- "Countdown" *Choreography: Walter Taylor, "You have got it in you" Choreography: Amanda Vinson*
- ◆ 2014- Nutcracker- Waltz of the Dolls *Choreography: Marsha Knight after Ivanov and Petipa*

Prima School of Dancing

- ◆ 12 years of recitals
- ◆ *Training Group*- Prima's select performance group

Community

Black Hills Dance Theatre

- ◆ 2013- Nutcracker- Snow, Waltz of the Flowers *Choreography: Brian Reeder*
- ◆ 2013- Moscow Ballet's Great Russian Nutcracker- Russian Divertissement
- ◆ 2011- Nutcracker - Snow, Waltz of the Flowers, Party Mother *Choreography: Brian Reeder*

Flutter Productions

- ◆ 2014- Ascent *Choreography: Andrea Schafer*
- ◆ 2012- Quintessence (solo tribute to Loie Fuller) *Choreography: Andrea Schafer*

Teaching

- ◆ 2014- Senior Instructor for Level 4 Pointe Ballet (Ages 12-14)

Choreography

- ◆ 2014- Senior Choreography Piece

LINDSEY CARTER

Lindseydance.wix.com/home

3/25/92 -- 118lbs -- 5'4"



Address: 4514 Radio Rd, Gillette, WY, 82718

Phone: 307-299-8630

Email: lecarter11@gmail.com

PERFORMANCE EXPERIENCE

<i>The Nutcracker</i>	Arabian Soloist	Marsha Knight	Fall 2014
"Borderline"	Soloist/Duet/Quartet	Lawrence Jackson	Spring 2014
"Sastrugi" (vertical dance)	Ensemble	Margaret Wilson/Neil Humphrey	Spring 2014
<i>Carmina Burana</i>	Soloist/Duet/Ensemble	Lawrence Jackson	Fall 2013
"Curve"	Duet	Andre Megerdichian	Spring 2013
"The Lark Ascending"	Ensemble	Marsha Knight	Spring 2013
"Slip" (screendance)	Duet	Rachael L. Shaw	Spring 2013
<i>From the Ashes: A Cinderella Ballet</i>	Stepsister	Jennifer Deckert	Fall 2012
"Power/Full"	Ensemble	Bill T. Jones	Fall 2011
"Duet"	Duet	Bill T. Jones	Fall 2011
Etsuko Ichikawa's Art Exhibit	Ensemble	improvisation	Spring 2011

EDUCATION

B.A. in Theatre & Dance	University of Wyoming	Graduation: Dec 2014
B.A. in Secondary Education English	University of Wyoming	Graduation: May 2015

CHOREOGRAPHY

<i>Working</i>	Univ. of Wyoming Musical	Co-Choreographed: Spring 2014	Laramie, WY
"Whisper"	Contemporary Trio	Choreographed: Spring 2014	Laramie, WY
"Marionette"	Contemporary Solo	Choreographed: Fall 2013	Laramie, WY

CERTIFICATION

Yoga: 200-RYT	Yoga Adventure Teacher Training w. Deborah Koehn	Summer 2014	Big Island, HI
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TEACHING EXPERIENCE

Group Yoga	<i>Club Energize</i>	Current	Gillette, WY
Strength & Flexibility/Substitute	<i>Live 2 Dance</i>	Current	Gillette, WY
PreDance, Kids Ballet, Dance Conditioning	<i>Laramie Dance Center</i>	Fall 2014	Laramie, WY
Jazz/Contemporary Teacher	<i>Live 2 Dance</i> Winter Workshop	Dec 2013	Gillette, WY

MASTER CLASSES

ACDFA- Cedar City, Utah	Nathan Balsar, Monte Black, Kim Strunk, Krista Derington, Debra Knapp
UW Guest Artists	Andre Megerdichian, Rick Wacko, Aaron Wood, Ethan Kirschbaum, Julia Mayo
London Semester Abroad	Mandy Montanez, Nina Thilas-Mohs, Anna du Boisson, Stephen Pelton

AWARDS/RECOGNITION

Theatre and Dance Department Margaret Mains Scholarship	2013
Theater and Dance Departmental Scholarship from the University of Wyoming	2010-2014
Parts of "Finding Balance" essay published on Gigi Berardi's dance blog	2010

SPECIAL SKILLS/INTERESTS

- Vertical Dance - Working with children - Leadership - Organization/Promptness
- Photography (scenic and portrait) - Travel

REFERENCES

Marsha Knight	Univ. of Wyoming Dance Dept. Faculty	307-766-6122	mfnknight@uwyo.edu
Margaret Wilson	Univ. of Wyoming Dance Dept. Faculty	307-766-2229	mawilson@uwyo.edu

Theater and Dance Course Offerings

Course #	Course Title	Prerequisite	Offered (Fall, Summer, Spring)
We have indicated after the course title if a specific course meets a University Studies requirement, such as FYS, COM 3, etc. A Human Culture (H) cannot be taken within the students major.			
1000	Intro to Theatre, TV, & Film (H)		F/S
1021	Academic/Professional Issues – Dance		F
1040	Production Crew I	consent	F/S
1100	Beginning Acting (H)		F/S
1101	First-Year Seminar (FYS)		F
1200	Introduction to Design		F
1300	Musical Theatre Workshop (Max 8)		F/S
1360	Fund of Music for Theatre Majors		S(Every Other Yr)
1405	Introduction to Pilates Training	consent	S
1410	Ballet I/I (H)		F/S
1420	Ballet I/II (H)	1410 or consent	F
1430	Modern Dance I/I (H)		F/S
1440	Modern Dance I/II (H)	1430 or consent	F
1450	Beginning Tap Dance		F(Every Other Yr)
1480	Beginning Jazz (H)		F/S
1700	Voice for the Actor		F
2005	Creative Drama in Classroom	consent	F(Every Other Yr)
2010	Theatrical Backgrounds Drama I		F
2020	Theatrical Backgrounds Drama II	2010	S
2030	Beginning Playwriting	COM 1, 1000, 1100	As Needed
2040	Production Crew II	1040	F/S
2050	Theatre Practice	consent	F/S
2145	Costume Construction		Every Other Yr
2150	Drafting for Design		F(Every Other Yr)
2160	Stage Makeup		S
2170	Speech for the Actor	1100 and 1700	S
2180	Costume Crafts	2145	As Needed
2200	Backgrounds of Dance (H)		F
2220	Stagecraft		F/S
2250	Computer Aided Design I	2150 or consent	S(Every Other Yr)
2340	Musical Theatre Voice Lesson(MAX 8)	consent	F/S
2400	Vertical Dance I	consent	S
2410	Ballet II/I	1420	F
2415	Pointe I	consent	F
2420	Ballet II/II	2410	S
2425	Pointe II	consent	S
2430	Modern Dance II/I	1440	F
2435	Repertory	consent	F
2440	Modern Dance II/II	2430	S
2445	Partnering	consent	S

Theatre and Dance Course Offerings (Continued)

2450	Tap II	1450	F(Every Other Yr)
2480	Jazz II	1480	S
2720	Introduction to Stage Combat	1100	S(Every Other Yr)
2790	Stage Management	1100 and 2220	F/S
2800	Stage Lighting I	1200 or 2150 and 2220	S
2810	Scenic Painting for the Theatre	2220	F(Every Other Yr)
2900	Sound Design for Theatre & Dance	2220	F(Every Other Yr)
2990	Period Styles in Design for Theatre		S(Every Other Yr)
3000	Special Table of contentsics in Theatre		As Needed
3021	Dance Pedagogy	3420 or 3440	S
3100	Kinesiology for Dance	ZOO 2040	S
3160	Advanced Stage Makeup	2160	As Needed
3400	Vertical Dance II	2400 and consent	F(Every Other Yr)
3410	Classical Ballet III/I	1420 and consent	S
3420	Classical Ballet III/II	3410 and consent	F
3430	Modern Dance III/I	1440 and consent	S
3440	Modern Dance III/II	3430 and consent	F
3480	Jazz III/I	2480	F
3490	Jazz III/II	3480	S
3501	Screen and Television Writing	COM 1 and consent	As Needed
3600	Teach Thea in Elem/Secondary	1100	S(Every Other Yr)
3650	Thea for Young Audiences	1100	F(Every Other Yr)
3730	Intermediate Acting	1100	F
3740	Acting Styles	1100 and 3730	F
3750	Acting for the Camera	1100 and 3730	S(Every Other Yr)
3805	Stage Lighting II	2800	S(Every Other Yr)
3810	Scene Design	1200 or 2150 and 2220	S
3820	Stage Costuming I	1100	F
3840	Historical Draping from Skin Out	FCSC 3174 or FCSC 3175	As Needed
3850	Design and Technology Seminar	Junior Standing	F(Every Other Yr)
3890	Lighting CADD	2250, 2800	As Needed
3910	20 th Century Theatre Diversity	Junior Standing	S
3950	Dialects for the Actor	1100, 1700, and 2170	F(Every Other Yr)
4001	Historical Dance	3420	S(Every 4 th Sem)
4010	Advanced Ballet	3420	F/S
4030	Advanced Modern Dance	3440	F/S
4200	20 th Century Dance (COM 3)	2200	F
4250	Beginning Dance Composition	2420, 2440	F
4260	Intermediate Dance Composition	4250 and consent	S
4330	Hist of Amer Mus Thea (COM 3)	2010, 2020 6-Hours 3000 THEA	F(Every Other Yr)
4500	Advanced Playwriting	2030	As Needed
4600	Teach Theatre Artists	1100	S(Every Other Yr)
4700	Auditioning and Careers in Dance	1021, 4010, 4030	F
4710	Advanced Scene Study	3740	S(Every Other Yr)

Theatre and Dance Course Offerings (Continued)

4720	Auditioning & Professional Issues	1100, 3730 and 3740	F
4730	Movement for Actors	1100 and 1700	As Needed
4770	Summer Theatre	12 hours in THEA and consent	Summer
4800	Stage Lighting-Production	2800, 2900, 3805	As Needed
4810	Advanced Scenic Design	2250 and 3810	F(Every Other Yr)
4820	Directing I	2010, 2020, 3730, 3810	F/S
4830	Directing II	4820 and consent	S(Every Other Yr)
4845	Costume Fit and Alteration	FCSC 3174 or FCSC 3175	As Needed
4850	Stage Costuming II	3820	S(Every Other Yr)
4880	Advanced Theatre Practice	12 hours in THEA and consent	F/S
4880	Dance Pedagogy I-Child	Consent	F
4880	Dance Pedagogy II-Adult	Consent	F
4880	Dance Pedagogy III-Child	Consent	S
4880	Dance Pedagogy IV-Adult	Consent	F
4930	Theatre History I (COM 3)	2020, 6 hours in THEA at 3000 level	F
4940	Theatre History II	4930	S
4950	Senior Thesis	Senior standing, Consent	F/S
4960	Senior Project		F/S
4975	Theatre Internship	Consent	F/S
4990	Research in Theatre	6 hours in area of research and consent	F/S

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BA Theatre (Required Courses)

The following are the required courses for a Bachelor of Arts in Theatre and Dance.

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Design
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
3	2150	Drafting for Design
3	2220	Stagecraft
3	2800	Stage Lighting I
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3810	Scene Design
3	3820	Stage Costuming I
3	4820	Directing I
3	4930	Theatre History I
3	4940	Theatre History II
43	Total number of credits	

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BFA in Theatre and Dance

(Performance Concentration)

The following are the required courses for a Bachelor of Fine Arts in Performance (Acting).

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Design
2	1700	Voice for the Actor
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
2	2160	Stage Makeup
3	2170	Speech for the Actor
3	2220	Stagecraft
2	2720	Introduction to Stage Combat
3	2790	Stage Management
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3750	Acting for the Camera
3	3950	Dialects for the Actor
3	4710	Advanced Scene Study
3	4720	Auditioning and Professional Issues
2	4730	Movement for Actors
3	4820	Directing I
3	4930	Theatre History I
3	4940	Theatre History II

AND 3 HOURS FROM THE FOLLOWING:

1	1410	Ballet I
1	1430	Modern Dance I
1	1450	Beginning Tap Dance
1	1480	Beginning Jazz

60 Total number of credits

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BFA in Theatre and Dance **(Musical Theatre Performance Concentration)**

The following are the required courses for a Bachelor of Fine Arts in Musical Theatre Performance.

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Design
4	1300	Musical Theatre Workshop
3	1360	Fundamentals of Music for Theatre Majors
2	1700	Voice for the Actor
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
2	2160	Stage Makeup
3	2170	Speech for the Actor
3	2220	Stagecraft
6	2340	Musical Theatre Voice Lesson
2	2720	Introduction to Stage Combat
		OR
2	4730	Movement for Actors
3	2790	Stage Management
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3950	Dialects for the Actor
3	4330	History of American Musical Theatre
3	4710	Advanced Scene Study
3	4720	Auditioning and Professional Issues
3	4820	Directing I
3	4930	Theatre History I

3 HOURS FROM THE FOLLOWING:

1	1410	Ballet I
1	1430	Modern Dance I
1	1450	Beginning Tap Dance
1	1480	Beginning Jazz

2 (PLUS TWO ADDITIONAL DANCE COURSES IN AREA OF CHOICE)

70 Total number of credits

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BA in DANCE **(Required Courses)**

Credit	Course #	Course Title
1	THEA 1021	Academic and Professional Issues in Dance
.5	THEA 1040	Production Crew I
3	THEA 1200	Introduction to Design
1	THEA 1405	Introduction to Pilates Training
1	THEA 1450	Beginning Tap Dance
.5	THEA 2040	Production Crew II
1	THEA 2050	Theatre Practice
3	THEA 2200	Backgrounds of Dance
1.5	THEA 2410	Ballet II/I
1.5	THEA 2420	Ballet II/II
1.5	THEA 2430	Modern Dance II/I
1.5	THEA 2440	Modern Dance II/II
1	THEA 2480	Jazz II
1	THEA 3021	Dance Pedagogy
3	THEA 3100	Kinesiology for Dance
1.5	THEA 3410	Classical Ballet III/I
1.5	THEA 3420	Classical Ballet III/II
1.5	THEA 3430	Modern Dance III/I
1.5	THEA 3440	Modern Dance III/II
1	THEA 3480	Jazz III/I
4	THEA 4010	Advanced Ballet
4	THEA 4030	Advanced Modern Dance
8	Additional 8 credits total in any combination of 4010 and 4030	
3	THEA 4200	20th Century Dance
2	THEA 4250	Beginning Dance Composition
2	THEA 4260	Intermediate Dance Composition
1	THEA 4880	Dance Pedagogy I

The following courses outside the department are also required.

Credit	Course #	Title
4	*LIFE 1000, 1010 OR ANTH 1100	
	Standard First Aid & Personal Safety current certification	
4	KIN 2040	Human Anatomy
	*simultaneously fulfills University Studies science requirement	

57 Total Number of Credits

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BFA in DANCE **(Performance Concentration)**

Application: Students will apply for acceptance into the program at the end of their freshman year during end-of-year dance assessment.

Credit	Course #	Course Title
1	THEA 1021	Academic and Professional Issues in Dance
.5	THEA 1040	Production Crew I
3	THEA 1100	Beginning Acting
3	THEA 1200	Introduction to Design
1	THEA 1405	Introduction to Pilates Training
1	THEA 1450	Beginning Tap Dance
.5	THEA 2040	Production Crew II
1	THEA 2050	Theatre Practice
2	THEA 2160	Stage Makeup
		or
3	THEA 2800	Stage Lighting I
		or
3	THEA 3820	Stage Costuming I
3	THEA 2200	Backgrounds of Dance
1.5	THEA 2410	Ballet II/I
1.5	THEA 2420	Ballet II/II
1.5	THEA 2430	Modern Dance II/I
1.5	THEA 2440	Modern Dance II/II
1	THEA 2450	Tap II
1	THEA 2480	Jazz II
1	THEA 3021	Dance Pedagogy
3	THEA 3100	Kinesiology for Dance
1.5	THEA 3410	Classical Ballet III/I
1.5	THEA 3420	Classical Ballet III/II
1.5	THEA 3430	Modern Dance III/I
1.5	THEA 3440	Modern Dance III/II
1	THEA 3480	Jazz III/I
1	THEA 3490	Jazz III/II
2	THEA 4001	Historical Dance
4	THEA 4010	Advanced Ballet
4	THEA 4030	Advanced Modern Dance
4	Additional 4 credits total in any combination of 4010 and 4030	
3	THEA 4200	20th Century Dance
2	THEA 4250	Beginning Dance Composition
2	THEA 4260	Intermediate Dance Composition
1	THEA 4700	Auditioning and Careers in Dance
1	THEA 4880	Adv Theatre Practice-Dance Pedagogy I
1	THEA 4880	Adv Theatre Practice-Dance Pedagogy II

2	THEA 4960	Research in Theatre: Senior Project or
2	THEA 4950	Research in Theatre: Senior Thesis
1-3	THEA 4990	Research in Theatre: Summer Study or
1-3	A&S 4990	Internship: Snowy Range Summer Dance Festival

The following courses outside the department are also required.

Credit	Course #	Title
4	*LIFE 1000, 1010 OR ANTH 1100	
	Standard First Aid & Personal Safety current certification	
4	KIN 2040	Human Anatomy
*simultaneously fulfills University Studies science requirement		

71-74 Total Required Credits

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BFA in DANCE (DNS) **(Dance Science Concentration)**

This concentration provides students with the skills and understanding related to the many fields related to Dance Science including but not limited to physical therapy, orthopedics, dance therapy, and massage therapy.

Application: Students will apply for acceptance to this program at the end of their freshman year during end-of-year dance assessment. A 2.5 cumulative GPA required for acceptance into the program.

Credit	Course #	Course Title
1	THEA 1021	Academic and Professional Issues in Dance
.5	THEA 1040	Production Crew I
3	THEA 1200	Introduction to Design
1	THEA 1405	Introduction to Pilates Training
1	THEA 1450	Beginning Tap Dance
.5	THEA 2040	Production Crew II
1	THEA 2050	Theatre Practice
3	THEA 2200	Backgrounds of Dance
1.5	THEA 2410	Ballet II/I
1.5	THEA 2420	Ballet II/II
1.5	THEA 2430	Modern Dance II/I
1.5	THEA 2440	Modern Dance II/II
1	THEA 2480	Jazz II
1	THEA 3021	Dance Pedagogy
3	THEA 3100	Kinesiology for Dance
1.5	THEA 3410	Classical Ballet III/I
1.5	THEA 3420	Classical Ballet III/II
1.5	THEA 3430	Modern Dance III/I
1.5	THEA 3440	Modern Dance III/II
1	THEA 3480	Jazz III/I
4	THEA 4010	Advanced Ballet
4	THEA 4030	Advanced Modern Dance
2	Additional credits in 4010 OR 4030	
3	THEA 4200	20th Century Dance
2	THEA 4250	Beginning Dance Composition
2	THEA 4260	Intermediate Dance Composition
1	THEA 4880	Dance Pedagogy I
3	THEA 4990	Research: Theatre

The following courses outside the department are required.

Credit	Course #	Title
4	LIFE 1010	General Biology*
2	KIN 3050	Prevention and Care of Athletic Injuries
4	KIN 2040	Human Anatomy/Human Anatomy Lab*
4	PSYC 1000	General Psychology

*simultaneously fulfills University Studies science requirement

3	FCSC 1141	Principles of Nutrition
3	KIN 4020	Motor Learning
3	KIN 3034	or Lifespan Motor Development
3	KIN 3037	Sports Psychology
3	KIN 3038	or Exercise Psychology

Additional upper division required course work (minimum 6 hours from courses below):

Credits	Course #	Title
4	KIN 3021	Physiology of Exercise **
3	KIN 3040	Teaching Anatomy
3	KIN 3042	Biomechanics of Human Movement**
3	FCSC 3145	Sport Nutrition and Metabolism
3	FCSC 4147	Nutrition and Weight Control
3	PSYC 3120	Cognitive Psychology**
3	PSYC 3250	Health Psychology
3	PSYC 4070	Motivation**

**additional prerequisites required

Other courses by approval only.

78 Total Credit hours

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BFA in Theatre and Dance

(Design/Technical Management Concentration)

Required Courses

The following are the required courses for a Bachelor of Fine Arts in Theatre and Dance
(Design/Technical Management Concentration)

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
3	NEW COURSE	Beginning Drawing for Theatre
.5	THEA 1040	Production Crew I
3	THEA 1100	Beginning Acting
3	THEA 1200	Introduction to Design
3	THEA 2010	Theatrical Backgrounds Drama I
3	THEA 2020	Theatrical Backgrounds Drama II
.5	THEA 2040	Production Crew II
3	THEA 2150	Drafting for Design
3	THEA 2220	Stagecraft
3	THEA 2250	Computer Aided Design I
3	THEA 2790	Stage Management
3	THEA 2800	Stage Lighting I
3	THEA 2990	Period Styles in Design for Theatre I
3	NEW COURSE	Period Styles in Design for Theatre II
3	THEA 3730	Intermediate Acting
3	THEA 3805	Stage Lighting II
3	THEA 3810	Scene Design I
3	THEA 3820	Stage Costuming I
2	THEA 3850	Design and Technology Seminar
3	THEA 4810	Scene Design II
3	THEA 4820	Directing I
3	THEA 4850	Stage Costuming II
3	THEA 4930	Theatre History I
3	THEA 4940	Theatre History II
66	Total Required Credits	

Recommended Electives:

3	THEA 2145	Costume Construction
2	THEA 2160	Stage Makeup
3	THEA 2810	Scene Painting for the Theatre
3	THEA 2990	Sound Design for Theatre and Dance
3	ART 2010	Art History I
3	ART 2020	Art History II

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K-12 Theatre Education Endorsement

NOTE: The following are the Theatre Requirements for the Wyoming Professional Teachers State Board (PTSB). Additional requirements are determined within the College of Education and should be discussed with your advisor.

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
3	1100	Beginning Acting
3	1200	Introduction to Design
3	2005	Creative Drama in the Classroom: K-12 Theatre Teaching Methods
3	2220	Stagecraft
3	3600	Teaching Theatre in Elementary and Secondary Schools (Practicum)
3	3650	Theatre for Young Audiences: Plays and Production
3	3730	Intermediate Acting
3	4600	Teaching Theatre Artists: Service Learning in the Community (Practicum)
3	4820	Directing I*

27 Total number of credits

Recommended Electives K-5:

THEA 1300, Musical Theatre Workshop
THEA 2790, Stage Management
3810, Scene Design
EDEL 2275, Literature for Young Children
EDEL 2280, Literature for Children

1 Course in Either:

THEA 1410, Ballet I
THEA 1430, Modern Dance I
THEA 1480, Beginning Jazz

Recommended Electives: 6-12

THEA 1300, Musical Theatre Workshop
THEA 2010, Theatrical Backgrounds THEA
Drama I
THEA 2790, Stage Management
THEA 4330, Directing II
THEA 4930, Theatre History I (COM 3)
EDCI 4120, Literature for Young Adults

1 Course in Either:

THEA 1410, Ballet I
THEA 1430, Modern Dance I
THEA 1480, Beginning Jazz

*Prerequisites will be waived.

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BFA Theatre Theatre/English Concentration

The following are the required courses for a Bachelor of Fine Arts in Theatre/English:

<u>Credits</u>	<u>Course #</u>	<u>Title</u>
.5	1040	Production Crew I
3	1100	Beginning Acting
3	1200	Introduction to Design
3	2010	Theatrical Backgrounds Drama I
3	2020	Theatrical Backgrounds Drama II
.5	2040	Production Crew II
3	2150	Drafting for Design
3	2220	Stagecraft
3	2800	Stage Lighting I
3	3730	Intermediate Acting
3	3740	Acting Styles
3	3810	Scene Design
3	3820	Stage Costuming I
3	4820	Directing I
3	4830	Directing II
3	4930	Theatre History I
3	4940	Theatre History II
3	ENGL 4110	Shakespeare: Romantic Comedies & History Plays
	or	
3	ENGL 4120	Shakespeare: Tragedies & Romances

6 hours of 2000-level English Literature Electives

9 hours of 4000-level English Literature Electives

64 Total number of credits

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Practicum Courses

THEATRE 2050, Theatre Practice, is designed for both theatre and dance students who want credit for participation in performance or production with the University Theatre and Dance program.

A maximum of four hours may be earned by work in major University Theatre and Dance productions, student directed plays, student-choreographed concerts, and readers theatre. This could include design and technical work, acting, dancing, or a project in Kinesiology (for dance majors).

Students may register for the course to obtain credit earned in the previous semester in any of the above areas. No more than two credit hours may be earned in any semester.

Before a student registers for 2050, his project must be approved and the hours of credit determined by the faculty member who will act as supervisor.

THEATRE 4880, Advanced Theatre Practice, is designed for the junior or senior in either theatre or dance who has sufficient interest, experience, and background in some special area to develop a project under the supervision of a faculty member. Possible areas include technical theatre (costuming, lighting, makeup, design, scenery, sound), acting, directing, choreography, programs in interpretation, creative writing, creative dance workshops, and dance pedagogy for children and/or adults. The student may elect to design, create, develop, direct, undertake research, or may elect any combination of these approaches. Projects may utilize the studio theatre, main stage, or other suitable facilities as available.

Before a student registers for 4880, his project must be approved and the hours of credit determined by the faculty member who will act as supervisor. **The supervisor and the student will determine format and content of a written report on the project.**

THEATRE 4770 is a variable credit course for participants in the University of Wyoming Summer Theatre program. Enrollment and assignment of credit must be by permission of the faculty. Maximum credit per summer session: 3.

THEATRE 4710 Students who wish to preserve 4710 as a repeatable course within the curriculum but who also wish to participate in the Summer Theatre Company are permitted to utilize 4770 for this purpose if they so choose.

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Senior Project (THEA 4960)

1. The Senior Project is intended to be an exercise in the practical application of production.
The project may grow out of class work or be centered on a UW production, either main stage or studio. It may deal with scenic design, costume design, properties design, sound design, makeup design, technical direction, directing, dance pedagogy, or choreography. Students could choose an advisor appropriate to the subject matter. In consultation with the student, the advisor will decide if the chosen project is of sufficient scope to warrant Senior Project status. Additional faculty members may also serve on the student's project committee. For example, a project centered on a main stage production would require advisement from the director/choreographer and other designers.
2. Since the project is intended to be a "real" exercise in theatrical production, the normal production process will be followed when applicable. The following materials will be executed for all projects:

a. Scenic Design	ground plan, rendering or model and center line section, and designer evaluations and other materials as determined by the individual project.
b. Costume Design	costume renderings, fabric choice, pattern drafting, and costume plot
c. Design Assistance	students choosing this avenue will work in close association with the scenic or costume designer for a main stage production. Although another person's design concept will be followed, the materials listed above will still be required.
d. Lighting Design	light plot, section, and hook-up sheets
e. Properties Design	prop renderings, working construction drawings, and prop construction
f. Sound Design	finished tape
g. Makeup Design	character sketches, makeup charts, and execution of designs
h. Technical Direction	construction drawings, work schedules, materials lists and costs, shop supervision, and daily journal of work completed
i. Directing	performance of completed work and prompt book
j. Choreography	performance of completed work and notebook explaining approach and intention
k. Pedagogy	development of lesson plans & their implementation
3. The faculty in the Department of Theatre and Dance must approve all Senior Projects. Approval is dependent upon the quality of the proposal, the qualifications of the applicant, available resources, and the department's production schedule. Projects will be considered for the Studio Theatre as well as the main stage.
4. Prerequisites:
Students in all areas must have senior standing
 - a. Design/Technical areas - successful completion of THEA 2800, THEA 3810, THEA 3820, and THEA 4820
 - b. Directing - successful completion of THEA 2160, THEA 2800, THEA 3810, THEA 3820, and THEA 4820
 - c. Choreography - successful completion of THEA 4250 and THEA 4260

Senior Project (Continued)

5. Deadlines
 - a. Students should start investigating opportunities for their senior project in the last term of their Junior Year. Students must select their Senior Project advisor prior to pre-registration for the semester in which they enroll for Senior Project. **DUE February of spring semester of Junior year.**
 - b. The Senior Project must be completed no later than three weeks prior to "Study Day" for the semester in which they are enrolled for Senior Project except in those cases when the project is centered around a production that runs beyond that date. In those cases, the project must be completed by the date that the production opens.
6. All members of the faculty will respond to the Senior Project. However, the grade for the Senior Project will be assigned by the faculty advisor(s). Satisfactory completion of the Senior Project is a "C" or better. A grade of C- does not meet the requirement.
7. Senior Project may be used for Senior Honors Project. All of the above conditions apply with the addition of the following:
 - a. The honors advisor will assign the grade. Satisfactory is defined as "A".
 - b. Honors students will make an oral presentation before at least 3 faculty members chosen by the student in consultation with his/her advisor. It shall include the student's Senior Project advisor. All members of the committee must agree that the student's oral presentation is satisfactory.
8. Although the Senior Project may relate to the Senior Thesis, the Senior Project is not acceptable as a substitute for the thesis.

ANY STUDENT HAVING QUESTIONS ABOUT SENIOR PROJECT, HONORS PROJECT, OR SENIOR THESIS SHOULD SEE THEIR ADVISOR.

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Senior Thesis (THEA 4950)

1. The Senior Thesis is intended to be an exercise in research and writing. The thesis project may grow out of class work or students work in production. It may deal with research in dramatic literature, history, scenography, playwriting or some aspect of performance. Students should choose an advisor appropriate to the subject matter.
2. The student will select a thesis adviser. Also, in consultation with the student, the thesis advisor will select two additional faculty members for the student's thesis committee.
3. Normally the Senior Thesis will run 15 to 20 pages.
4. The MLA Style Sheet will be followed as a guideline.
5. Prerequisites:
 - a. Students must have successfully completed English 1010 and English 1020 prior to enrolling for Senior Thesis.
 - b. Theatre students must have completed THEA 4930 Theatre History and its prerequisites before enrolling in Senior Thesis. Dance students must have completed THEA 4200 20th Century Dance and its prerequisites before enrolling in Senior Thesis.
 - c. Student must have senior standing.
6. Deadlines:
 - a. Normally, students will have selected their Senior Thesis advisor prior to registration for the semester in which they enroll for Senior Thesis.
 - b. The Senior Thesis must be completed no later than three weeks prior to "Study Day" in order to allow time for faculty members to read and respond to the thesis prior to graduation. A copy of the Thesis must be provided for each of the committee members.
 - c. Once the Committee has read the Thesis, the student will meet with the committee in a formal setting to discuss the merits of his/her work.
7. Evaluation:
 - a. The student's grade will be assigned solely by the faculty advisor. However, if two faculty members find the thesis unsatisfactory, the student must revise it to make it acceptable to all members of the committee. Faculty members objecting to passing the thesis must state their objections in writing no later than one week prior to the end of classes.
8. Senior Thesis may be used for the Senior Honors Project. All of the above conditions apply in addition to the following:
 - a. The honors advisor will assign the grade. Satisfactory shall be defined as "A".
 - b. Honors students will make an oral presentation before at least three faculty members chosen by the student in consultation with his/her advisor. It shall include the student's thesis advisor. All members of the committee must agree that the student's oral presentation is satisfactory.

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Internship in Theatre and Dance (THEA 4975)

The Department of Theatre and Dance believes internships are an integral part of a practical education through experiential learning. Internships are an opportunity to earn college credit while simultaneously getting on-the-job training and practical experience.

Internship Requirements

1. Internships are not required but encouraged of Theatre and Dance majors. However, students interested in earning credit for practical experience are encouraged to pursue an internship.
2. Students interested in cross discipline learning experiences with Theatre and Dance are also encouraged to pursue internship credit. Theatre and Dance internships on campus are available but not limited to, the Snowy Range Summer Theatre and Dance Festival, Theatre Management and College of Business, Theatre and Community Engagement, and Theatre Education. Internship credit is also available outside of the University.
3. Internship credits are available in a wide variety of situations. We encourage students to seek out internship opportunities anywhere in the United States or Internationally.

Prerequisite

Before qualifying for an internship, you must have a minimum of 9 hours of coursework in the Theatre and Dance Department. This background ensures a quality internship experience for both you and your field supervisor and your faculty supervisor.

Internship Paperwork

Before beginning your internship, your contract **MUST** be approved by your faculty supervisor. You may obtain approval by submitting a signed contract to the faculty supervisor and/or the Chair of Theatre and Dance. If necessary, paperwork can be emailed to the office. Exceptions may be allowed, but must be approved in advance by either the faculty supervisor and/or the Chair of Theatre and Dance. This contract is designed in cooperation with your faculty supervisor and your field supervisor.

A Job Description is **required** for all internships. You should consult with your supervisor and provide this information in a letter describing the duties that you will perform. You should write the job description after consulting with your supervisor.

Payment for Internships: Some interns are paid for their work and some are not. Whether you receive payment for work performed during your internship is between you and your field supervisor. We encourage paid internships unless the work you perform is an especially valuable stepping stone toward a career.

Grading of Internships

THEA 4975 internships are graded A-F. You are required to submit:

- 1) A weekly journal that elaborates your work experiences (and weekly hours), including explaining a little about what your work samples will be;
- 2) Work samples that illustrate what you've done, so plan to keep copies of your work as you develop them. Please discuss any questions about work samples with the faculty supervisor;
- 3) a 3-5-page reflection paper that concisely evaluates your internship experience. This final paper should address how well your coursework prepared you for this experience—what aspects of your education were helpful, and what needs to be improved. You should also

comment on how well you feel the department prepared you for a career based on your internship experience.

- 4) Your grade is also partially based on an assessment of your work by your field supervisor. Be sure to request that your supervisor return the form s/he receives a couple of weeks before the end of the semester. All of this information is due the last week of regular classes during the semester.

Important Notes: You are responsible for all of the following:

1. Your internship must be approved by the faculty supervisor; permission may NOT be granted by academic advisors or any other staff members.
2. Interns should work 50 hours for each credit earned. For example, we expect at least 150 hours of work—the equivalent of 10 hours a week during a full semester—for 3 hours of internship credit. When you do your weekly journal, at the end, make sure to total up the hours.
3. Since an internship is for college credit, there should be corresponding academic and professional components. The intention of THEA 4975 is to enhance a student's abilities in the fields of Theatre and Dance. Merely performing job tasks, such as copying or other menial jobs, does not achieve this goal.
4. UW expects all interns to be treated with respect. Concerns regarding harassment or exploitation should be brought to the immediate attention of the internship advisor or Chair of the department.
5. Students can only work one internship per semester. Arrangements for enrollment can be made through the internship advisor.
6. Students who will be off campus for their internship need to sign a waiver form, so they will not be billed for health insurance. Contact the Student Health Insurance Office at 766-3025.
7. Only you can register for the course credit. Neither the Supervisor of the Internships nor your field supervisor is able to register for you.
8. You may take up to 12 credits of internship/independent study to count toward your overall degree.
9. For any question or inquiries you may contact the Chair of the Department of Theatre and Dance.

INTERNSHIP CHECKLIST

- () Internship Contract—Due the first week of the semester.
- () Job Description—Due the first week of the semester.

NOTE: Until the contract and job description are submitted, your internship cannot be formally approved, and your internship credit may be administratively dropped. **Please have your faculty supervisor and field supervisor sign the contract**

- () Work samples—Due the last week of classes during the semester.
- () 3-5 page Reflection paper (parameters are discussed on page 2)—Due the last week of classes during the semester.
- () Weekly journal that records your work activities—Due the last week of classes.
- () Make sure that your supervisors returned their evaluations of the internship by the last week of classes.

NOTE: Submit all of the above materials to your faculty supervisor. These materials will be shared with the Chair of the Theatre and Dance Department and will also be in your official academic folder.

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STUDENT/ADVISOR CHECKLIST

2015 University Studies Requirements (USP)

Name: _____

Degree Option: BA, BFA

Entering Term _____

Transfer Credits _____

Advisor _____

Concentration _____

UNIVERSITY REQUIREMENTS

	COURSE	COMPLETED
FYS: First-Year Seminar (Not required if at least 30 post High School credits)	3hrs _____	_____
COM1: Communication 1 (Grade C or better)	3hrs _____	_____
COM2: Communication 2 (Grade C or better)	3hrs _____	_____
COM3: Communication 3 (Grade C or better) (Theatre History I will satisfy COM3)	3hrs _____	_____
Q: Quantitative Reasoning	3hrs _____	_____
PN: Physical and Natural World	3hrs _____	_____
PN: Physical and Natural World (No Lab Required)	3hrs _____	_____
V: US and Wyoming Constitutions	3hrs _____	_____
H: Human Culture (Outside Major)	3hrs _____	_____
H: Human Culture (Outside Major)	3hrs _____	_____

ADDITIONAL USP REQUIREMENTS

Foreign Language	3-4hrs _____	_____
Foreign Language	3-4hrs _____	_____

NOTE: AA, AB, or AS earned after Spring 2014 from any accredited US institution completes all USPs but COM3 and possibly FYS. Also, students earning their AA, AB, or AS from a non-WY school will still need the V, ASD, and ASG.

A&S REQUIREMENTS

ASD: Diversity	3hrs _____	_____
ASG: Global Awareness	3hrs _____	_____

UPPER-DIVISION REQUIREMENTS: Of the total credits required for graduation, (120 for BA, 128 for BFA) a minimum of 42 total credits must be completed at the 3000 level or above of which 30 credits must be at UW).

Electives: When combined with USP and majors requirements must equal 120 for BA or 128 for BFA.

COURSE	COMPLETED	COURSE	COMPLETED
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Minor in Theatre and Dance

Theatre Minor

<u>Course #</u>	<u>Title</u>	<u>Credits</u>
THEA 1040	Production Crew I	.5
THEA 1100	Beginning Acting	3
THEA 1200	Introduction to Design	3
THEA 2010	Theatrical Backgrounds Drama I	3
THEA 2020	Theatrical Backgrounds Drama II	3
THEA 2040	Production Crew II	.5
THEA 2220	Stagecraft	3
THEA 2800	Stage Lighting 1 OR	3
THEA 3810	**Scene Design OR	
THEA 3820	Stage Costuming I	
Plus 3 hrs. electives in Theatre/Dance (must be at 4000 level or above)		3

** THEA 2150, Drafting for Design is a prerequisite or consent of instructor.

Total Credits	22
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Dance Minor

<u>Course #</u>	<u>Title</u>	<u>Credits</u>
THEA 1040	Production Crew I	.5
4 classes in Ballet technique: (Choose from):		5-6
THEA 1410	Ballet I/I	
THEA 1420	Ballet I/II	
THEA 2410	Ballet II/I	
THEA 2430	Ballet II/II	
THEA 3410	Ballet III/I	
THEA 3420	Ballet III/II	
THEA 4010	Advanced Ballet	
Sequential progression recommended. Faculty permission required		
4 classes in Modern technique: (Choose from):		5-6
THEA 1430	Modern I/I	
THEA 1440	Modern I/II	
THEA 2430	Modern II/I	
THEA 2440	Modern II/II	
THEA 3430	Modern III/I	
THEA 3440	Modern III/II	
THEA 4030	Advanced Modern.	
Sequential progression recommended. Faculty permission required		
2 consecutive classes in Jazz:		
THEA 1480	Beginning Jazz and THEA 2480 Jazz II OR	2
THEA 2480	Jazz II and THEA 3480 Jazz III/I	
THEA 2040	Production Crew II	.5
THEA 2200	Backgrounds of Dance	3
THEA 4250	Beginning Dance composition	2
Elective at 3000-4000 level		2
(Suggest: THEA 4010 Advanced Ballet (2) THEA 4030 Advanced Ballet (2), THEA 4001- Historical Dance (2), THEA 4200 – 20 th Century Dance History (3) (COM 3) OR THEA 3490-Jazz III/II		
Total Credits		20-22

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